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KUNKEL'S Musical Review

JUNE - JULY, 1902

Vol. 25, Nos. 4-5 Whole Nos. 292-293

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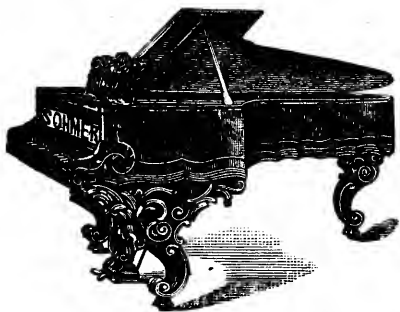
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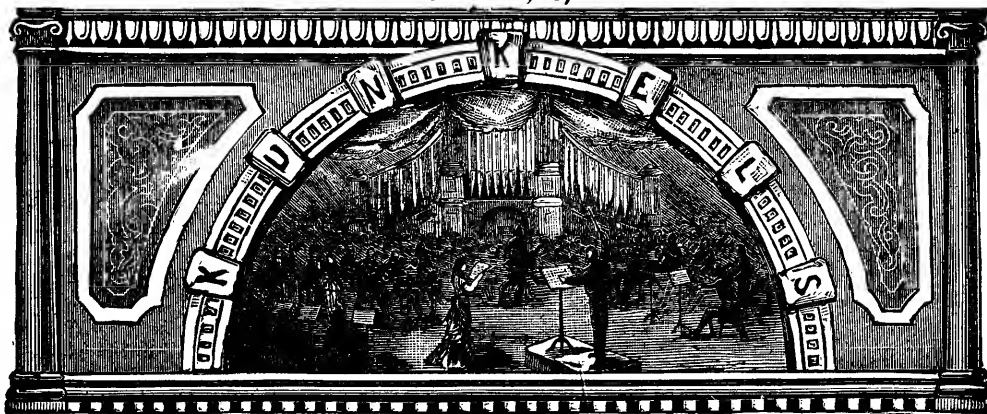
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the St. Louis World's Fair will commemorate.

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Vol. 25—No. 4-5

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THOMAS M. HYLAND, . . . EDITOR

JUNE-JULY, 1902

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THE NEXT STAGE IN MUSICAL EVOLUTION.

In forecasting the character and direction of the "music of the future," leading critics and conductors admit that the persistent influence of Wagner will for some time prevent the development of a new form or tendency, but take for granted that some change is highly probable. Wagner's triumph all along the line has lasted since the late seventies, and the world is believed to be ready for another great stride in advance. But what elements will the new school bring to the art of musical expression? Mr. Emil Paur, the eminent New York conductor, believes that the Russian composers will hold the stage in the early years of this century, displacing the Germans just as the latter had displaced the Italians. But the Russian writers on music do not seem to have formed similar expectations. They claim power and originality and expressiveness for their composers, but nothing is said about the prospects of a new world-school being started by them. In point of fact, one of the best equipped critics, M. Ivanov, in reviewing the musical progress of the nineteenth century and comparing it with the history of music in the preceding century, formulates a theory of "cyclical" change and predicts a reversion to simplicity, "pure music" and melody. He begins by thus describing the past century's predominant note in opera:

"It may be affirmed that the fundamental idea in the musical art of the nineteenth century was *realism*, or, more correctly, 'veritism,' the aim to be truthful and sincere in sound. From Weber, the follower and successor of Mozart and Beethoven, through

Meyerbeer, Wagner, Glinka, Rubinstein, etc., we hear constantly the appeal to 'truth' in music. Of course, each had a somewhat distinct conception of truth, dependent upon his individual artistic nature; but the demand for it was all-important. Wagner and his adherents consured Meyerbeer for alleged concessions to the mob, but the latter's greater works, in their time, in the thirties, fully expressed that truth which the most intelligent section of European society was capable of receiving."

"Les Huguenots" and other historico-social operas enjoyed a universal and genuine success because of their true dramatic situations, their significance, and relative depth. They were original, progressive for their time; but Meyerbeer degenerated under Parisian influences and lapsed from truth. The scepter then passed to Wagner, who once more raised the standard "veritism" and sincerity. But already there are critics even in Germany who charge him with inconsistencies, with compromise, and who believe that the principle of truth demands less "romanticism" and lyricism than Wagner put into his music dramas. In Russia certain veritists who out-Wagnered Wagner appeared, but they had a brief vogue and are already forgotten. M. Ivanov continues.

"Side by side with the school of veritism and the music drama throughout the whole century there has existed another school which has cared very little for truth and put external beauty above all else. This school, Italian, had at the beginning of the century Rossini for its chief exponent or exemplar. So powerful and numerous was it at one time that its supremacy seemed assured. But it has not held its own, and its last giant, Verdi, deserted its principles and late in life wrote operas radically different from his earlier ones. Now the Italian composers have wholly walked over into the opposite camp of the veritists and, for the sake of truth, are ready to perpetrate all sorts of folly."

This struggle was not the first of its kind in the history of music. It had its exact counterpart in the struggle in the eighteenth century between the realists and the romanticists or worshipers of beauty. Gluck, when fifty-four years of age, assumed the role of reformer and declared war on the Italian school of melodies and tuneful opera. At the head of the latter was Piccini, and he had many gifted followers and coworkers who wrote melody for melody's sake.

CHORAL SOCIETY.

SIX SUBSCRIPTION AND TEN PUBLIC CONCERTS PLANNED FOR NEXT SEASON.

At a meeting of the Board of Management of the Choral-Symphony Society at the Odeon, Mrs. John T. Davis was elected chairman, and plans outlined for the coming year.

Seven committees were named to have charge of the various departments of the work, which it is said will be pushed with vigor. The chairmen of these committees, when elected, will constitute the Executive Committee of the society. Mr. Isaac T. Hedges, it is understood, has been asked to serve as chairman of the Executive Committee, and has signified his willingness to do so.

More than one-half of the members of the board were in attendance, making a total of about twenty-five present. George D. Markham, retiring chairman of the board, presided over the meeting. It was said by several members of the society, subsequent to the meeting, that the organization was now on a sound financial footing and able to confidently face the future. The membership of the committees as named includes many of the former supporters of the society with an infusion of much new interest.

The various committees are that on Soloists, the Hall Committee, the Press and Publicity Committee, the Orchestra Committee, the Chorus Committees, the Programme Book Committee and the Finance Committee. Each committee has six members.

It is intended to give next season six subscription concerts, and ten public concerts. At the latter local soloists will be the feature, and at the subscription concerts it is promised to have the best musical attractions from every part of the country. It is planned to secure Mme. Nordica for one of these concerts, and it is decided that all the artists shall be of a like high standard.

Do NOT waste too much time on finger exercises. In the long run they will impair the musical nature of the student. You can employ your time much better by selecting technically difficult passages from good compositions and by practicing them like etudes, at the same time studying another new piece. The metronome should only be used from time to time to ascertain one's ability to keep strict time in playing, but not to practice with.

FRITZ KREISLER played with Nikisch in London and scored a tremendous success. He was re-engaged with the Philharmonic there and was engaged at once for a large number of recitals in London.

It is stated that Edward A. McDowell will not be at his post in the Columbia College next season as it is his intention to make a concert tour as far as the west. He should be a drawing card.

Two pianists who are noted in Europe but have never come to this country are Edouard

Risler and Sigimund Stojowski. Both have recently been playing in Paris. Francis Plante is another pianist who has recently made a great success there. Risler is an Alsacian and Stojowski a countryman and pupil of Paderewski

VIOLINISTS are quite the vogue in London just now, the triumvirate, Kubelik, Kocian and Kreisler holding forth to admiring audiences. These are to be supplemented by a public appearance of the famous Wilhelmj, who will use a splendid Guarnerius violin which he has just received.

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PADEREWSKI TELLS HOW.

If I were asked what ability is most necessary for the artist who wishes to accomplish anything I would not hesitate to say that of all qualities unselfishness is the most indispensable, said Ignace J. Paderewski. He added:

It is unselfishness which enables the artist to plod on up all the dreary preliminary steps that lead to the temple of art.

The true artist has no other aim and object in life than his art.

Art is to him everything that parents, country and sweethearts are to others.

His own personal wishes and wants disappear and vanish, and he feels not cold, nor heat, nor hunger, nor poverty, and gladly endures all kinds of hardships without complaining.

What matters it that his room is cold or bare, that his stomach is empty, when he feels within himself the power that forces him ahead and ahead, reducing all and everything else to nothingness?

The old Greeks used to speak of the holy fire of art in the breast of man, and no comparison could be more true or better explain the condition of the artist.

There is in the heart of every true artist an everlasting glow that inspires him and warms him, and like the strong flame throws light on his path in life.

He knows nothing of the desires or longings that others feel.

He cares not for squalid money, nor for position, nor for unfriendly criticism, nor for a high position in life.

If critics condemn him, it matters not when

his own heart and conscience tell him that he has been true to his ideals.

If he ever falls through the temptation of caring more for money than for his art, to think more of his individual wants, to lower himself or give up his independence to cater to bad public tastes, his punishment will swiftly follow, for the goddess of art is very exacting and wants all or nothing, and dissatisfaction, self-despise and regret will torture him.

I do not pretend to say that he does not feel gratified if he is appreciated and understood. He would not be human if he did not; but he must first of all satisfy the high standard of his own criticism, more severe than all others.

MUSIC AT THE CORONATION.

According to the present plans of Sir Frederick Bridge, organist of Westminster Abbey and director of the music at the coronation of King Edward VII and Queen Alexandra, there are to be nearly four hundred singers in the choir at the coronation ceremonies and between seventy and eighty instrumentalists. The nucleus of the choir will naturally be the Westminster Abbey singers, who will be reinforced by the choirs of St. Paul's Cathedral, the Chapel Royal, St. George's Chapel (Windsor), and drafts from the choirs of the Temple Church, Rochester Cathedral and other sources. It is likely that Ben Davies and Andrew Black, who are just returned home from their American engagements, will lend their services as members of the choir,

which will be accommodated in galleries flanking the organ. The orchestra will be made up of musicians from the King's Private Band, the orchestra of the Royal Choral Society and the Kneller Hall School of Military Music. There will be a larger choir and a smaller band than at Queen Victoria's coronation, when the instrumentalists numbered 117 and the singers 288.

MANY engagements have been made for the American concert season of 1903. Henry Wolfsohn, who is now in London, has arranged with, among others, Anton Van Rooy, now at Covent Garden; the English contralto, Mme. Kirkby Lunn, also at same place; Maud MacCarthy, the Irish violinist; Elsa Berger, the Cellist, and Josef Hofmann, the pianist, who will go on a short tour Jan. 1.

Aunt—Tommy, why do you keep bothering little Mabel when I play the piano? She always screams so that that I have to stop.

Tommy—Yes, I know. Pa gives me a nickel to bring her.

It is announced that the "House of Rest for Musicians" at Milan, which is to perpetuate the memory of Verdi, is approaching completion. The structure is finished, and the work of decorating and furnishing has now been taken in hand. The Crypt where the remains of the master will lie, is to be richly adorned with mosaics. These are being designed by the Italian artist, Lodovico Pogliaghi. It is expected that the memorial will be completed before the end of the present year.

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9

Notes marked with an arrow(\searrow) must be struck from the wrist.

JACOB KUNKEL.

Allegretto ♩ = 100 (*lively, cheerful*)

1762_9

Entered Stationers Hall.

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The image displays a piano score for a piece titled "Con Brio (with brilliancy and spirit)". The score is organized into six systems, each consisting of a grand staff (treble and bass clefs). The first system includes a key signature change to B² major, indicated by a key signature change symbol and the text "(Key of B² major.)". The music is characterized by rapid, flowing passages in the right hand, often marked with fingerings (1-5) and slurs. The left hand provides a steady accompaniment with chords and moving lines. Dynamics such as *f* (forte) and *p* (piano) are used throughout. The score includes various musical notations like slurs, ties, and repeat signs. The final system concludes with a *dim.* (diminuendo) marking and a *l. h.* (left hand) instruction.

(Key of B² major.)

1762-9

8

8

TRIO.

Giocoso (sportively, playfully)

1. 2.

Con grazia (gracefully, elegantly)

f (Key of F minor.)

p

crescendo

f

pp

8.

8.

8.

1762-9

The image shows a piano score for a piece in F minor, marked 'Con grazia' (gracefully, elegantly). The score is written for piano and consists of five systems of music. Each system has a treble and bass staff. The key signature is F minor (three flats). The tempo/mood is 'Con grazia'. The score includes various dynamics: *f* (forte), *p* (piano), *crescendo*, and *pp* (pianissimo). There are also markings for '8.' indicating a repeat or a specific measure. The score is numbered 1762-9 at the bottom.

First system of musical notation, measures 1-4. The music is in 3/4 time, key of B-flat major. The right hand features a complex melodic line with many slurs and fingerings (1-4). The left hand has a bass line with triplets and slurs. A piano (*p*) dynamic marking is present in measure 1. A repeat sign is at the end of measure 4.

Second system of musical notation, measures 5-8. Continuation of the first system. The right hand continues with intricate melodic patterns. The left hand maintains a steady bass line with triplets. A piano (*p*) dynamic marking is present in measure 5. A repeat sign is at the end of measure 8.

Third system of musical notation, measures 9-12. The right hand has a melodic line with a repeat sign in measure 10. The left hand has a bass line with a repeat sign in measure 10. A piano (*p*) dynamic marking is present in measure 9. A repeat sign is at the end of measure 12.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with a repeat sign in measure 14. The left hand has a bass line with a repeat sign in measure 14. A piano (*p*) dynamic marking is present in measure 13. A repeat sign is at the end of measure 16.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with a repeat sign in measure 18. The left hand has a bass line with a repeat sign in measure 18. A piano (*p*) dynamic marking is present in measure 17. A repeat sign is at the end of measure 20.

8

First system of musical notation, measures 1-3. The treble staff contains a melodic line with various fingerings (e.g., 5, 2, 1, 4, 2, 1, 4, 1, 3, 2, 4) and dynamic markings *f* and *p*. The bass staff contains a harmonic line with notes marked with fingerings (1, 2, 3) and a *ped.* (pedal) marking. Asterisks (*) are placed below the bass staff in measures 1 and 3.

8

Second system of musical notation, measures 4-6. The treble staff continues the melodic line with fingerings (e.g., 1, 3, 1, 1, 3, 2, 4, 5, 2, 1, 4, 3, 2, 1, 1, 4). The bass staff continues the harmonic line with fingerings (1, 2, 3) and a *ped.* marking. Dynamic markings *f* and *p* are present. Asterisks (*) are placed below the bass staff in measures 4 and 6.

8

Third system of musical notation, measures 7-9. The treble staff continues the melodic line with fingerings (e.g., 3, 5, 4, 4, 2, 1, 3, 1, 1, 1, 2, 3, 4, 5, 2, 1, 4). The bass staff continues the harmonic line with fingerings (1, 2, 3) and a *ped.* marking. Dynamic markings *f* and *p* are present. Asterisks (*) are placed below the bass staff in measures 7 and 9.

8

Fourth system of musical notation, measures 10-12. The treble staff continues the melodic line with fingerings (e.g., 3, 1, 4, 1, 2, 1, 1, 3, 2, 4, 2, 1, 3, 1, 1, 3, 2, 4). The bass staff continues the harmonic line with fingerings (1, 2, 3) and a *ped.* marking. Dynamic markings *p* and *f* are present. Asterisks (*) are placed below the bass staff in measures 10 and 12.

8

Fifth system of musical notation, measures 13-16. The treble staff continues the melodic line with fingerings (e.g., 5, 2, 1, 4, 3, 2, 1, 1, 2, 1, 1, 3, 2, 4, 2, 4, 1). The bass staff continues the harmonic line with fingerings (1, 2, 3) and a *ped.* marking. Dynamic markings *f* and *p* are present. Asterisks (*) are placed below the bass staff in measures 13 and 15. The system concludes with a final measure in 2/4 time.

8.

4 3 3 4 2

f

l. h.

dim.

Ad.

Ad.

2 1 2 3 5

1 5

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score consists of two systems. The first system shows the beginning of the song, with the voice entering on the first measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the melody, with the voice part reaching a high note on the final measure. The piano accompaniment provides a steady harmonic support.

8

Handwritten musical score for 'The Rose Tree'. The score is written on two staves (treble and bass clef) in G major (one sharp). The melody is in the treble staff, and the bass staff provides a simple accompaniment. The piece is marked with a piano (*p*) dynamic. The score is divided into four measures, each containing a measure of the melody and a measure of the bass line. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The bass line consists of quarter and eighth notes. The piece ends with a double bar line. Below the bass staff, there are four measures of text: 'Red.', '*', 'Red.', and '*', corresponding to the four measures of the music.

8.

Musical score for 'The Rose Tree' (No. 8). The score is written for voice and piano. The voice part is in treble clef, and the piano part is in bass clef. The key signature is one flat (B-flat). The tempo is marked 'And.' (Andante). The score consists of three measures. The first measure has a vocal line starting with a quarter note G4, followed by eighth notes A4, Bb4, and A4, and a piano accompaniment with a quarter note G3, followed by a half note F3. The second measure has a vocal line starting with a quarter note G4, followed by eighth notes A4, Bb4, and A4, and a piano accompaniment with a quarter note G3, followed by a half note F3. The third measure has a vocal line starting with a quarter note G4, followed by eighth notes A4, Bb4, and A4, and a piano accompaniment with a quarter note G3, followed by a half note F3. The score ends with a double bar line.

8.

p

Red. *

8.

p

Red. *

or thus.

8.

p

Red. *

8.

p

Red. *

8.

p

Red. *

8.

p

Red. *

8.

p

Red. *

8.

p

Red. *

8.

p

Red. *

8.

p

Red. *

8.

p

Red. *

8.

p

Red. *

8.

p

Red. *

8.

p

Red. *

8.

p

Red. *

8.

p

Red. *

8.

p

Red. *

8.

p

Red. *

8.

p

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Red. *

8.

8. *crescendo* *crescendo* *or thus.* *ff*

8.

8. *cresc.*

8. *molto crescendo* *molto crescendo* *f* *rf* *f* *f*

Con impeto (with impetuosity) 8. *ff* *ff* *ff* *ff*

SILVER ECHOES FROM ARCADIA.

(JUBILEE MARCH.)

Notes marked with an arrow (↘) must be struck from the wrist.

By M. REGINA O.S.U.

In March time. ♩ - 132.

Cantabile (Singing.)

f

mf

f

(Key of D major.)

For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

Entered Stationers Hall.

1845 - 5

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Pomposo. (*In a grand martial manner.*)

First system of the Pomposo section. It consists of two staves (treble and bass clef) in A major. The music is marked with a forte *f* dynamic. The right hand features a series of ascending and descending sixteenth-note patterns, while the left hand provides a steady accompaniment. Numerous fingerings (1-4) and slurs are indicated. Below the staves, there are several instances of the word "Ped." (pedal) preceded by an asterisk, indicating where to use the sustain pedal.

(Key of A major.)

Second system of the Pomposo section. It continues the musical themes from the first system, maintaining the forte *f* dynamic and the grand martial character. The notation includes various musical symbols such as slurs, ties, and fingerings. Pedal markings ("Ped." with an asterisk) are placed below the staff to guide the performer.

Third system of the Pomposo section. This system concludes the Pomposo section with a final flourish. The musical notation remains consistent with the previous systems, featuring strong dynamics and precise fingering. Pedal markings are used to enhance the grandeur of the piece.

Cantabile.

First system of the Cantabile section. The tempo and mood change significantly, marked by a piano *p* dynamic. The right hand plays a melody with triplets and slurs, while the left hand has a more active accompaniment. The key signature remains A major. Fingerings and slurs are carefully indicated throughout the system.

Second system of the Cantabile section. This system continues the lyrical melody and accompaniment. The notation includes various musical symbols such as slurs, ties, and fingerings. Pedal markings ("Ped." with an asterisk) are used to sustain the notes and create a smooth, flowing texture.

Grazioso. (Very graceful.)

TRIO.

p (Key of G major.)

Ad. *N.B.* *

Cantabile.

p

(Key of C major.)

Ad. *N.B.* *

Ad. *N.B.* *

N.B. Heed the change of fingering.

Grazioso.

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass staff. The key signature is one sharp (F#). The first system begins with a piano (*p*) dynamic. The second system includes 'N.B.' (Nota Bene) markings. The third system also includes 'N.B.' markings. The fourth system includes 'N.B.' markings. The fifth system starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The notation includes various musical symbols such as notes, rests, slurs, and fingerings.

1845-5

Cantabile.

CODA. *Con anima.*

To lengthen the March go from here to \$ page 3 until \$\Phi\$ page 4 then close with the Coda.

3

CARL SIDUS.

tenuto (sustained)

The musical score for 'Tenuto' (sustained) is written for piano. It consists of two staves, treble and bass. The treble staff features a melody with various fingerings (1-5) and a 'tenuto' marking above the first measure. The bass staff provides a harmonic accompaniment with fingerings (1-3) and a '3' marking below the first measure. The piece is in a key with one flat (B-flat) and a 2/4 time signature.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody consists of a series of eighth and quarter notes, with some rests. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score includes various musical notations such as slurs, ties, and dynamic markings like "cresc." and "ten." (tension). The piece ends with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a quarter note G4, followed by a quarter note F4, and then a half note G4. The bass staff begins with a bass clef and a common time signature (C). The bass line starts with a quarter note G2, followed by a quarter note F2, and then a half note G2. The second system continues the melody in the treble staff and the bass line in the bass staff. The treble staff includes fingerings (1, 2, 3, 4) and a key signature change to two flats (B-flat, E-flat). The bass staff includes fingerings (5, 1, 3, 5, 1, 2, 1, 2, 5) and a key signature change to one flat (B-flat). The score concludes with a double bar line and a repeat sign.

Giocoso. (with mirth, joyfully.)

(Key of C major.)

TRIO.

Notice. Repeat first part to then proceed with the Trio.

Con anima. (with animation, in a spirited manner.)

(Key of B² major.)

First system of musical notation for piano. The treble staff contains a melodic line with fingerings 1, 2, 3, 2, 3, 2, 3, 4, 2, 2, 2. The bass staff contains a supporting line with fingerings 4, 4, 4, 4, 4, 1 2, 5 1 2, 5 1 2. Dynamics include *ten.* and *Red.*

Second system of musical notation for piano. The treble staff contains a melodic line with fingerings 2, 5, 4, 1, 3, 5, 4, 2, 3, 3. The bass staff contains a supporting line with fingerings 5 1 2, 5 1 2, 5 1 2, 5 1 2, 5 1 2, 2. Dynamics include *cresc.*, *ten.*, *Red.*, and *mf*. The system concludes with first and second endings.

Scherzando. (in a light and sportive manner.)

Third system of musical notation for piano. The treble staff contains a melodic line with fingerings 2, 5, 1, 4, 5, 1, 4, 1, 3, 2. The bass staff contains a supporting line with fingerings 4 1 2, 4 1 2, 4 1 2, 4 1 2, 4 1 2. Dynamics include *ten.* and *Red.*. A key signature change is indicated: *(Key of E^b major)*.

Fourth system of musical notation for piano. The treble staff contains a melodic line with fingerings 4, 3, 1, 2, 4, 3, 1, 2, 3, 2. The bass staff contains a supporting line with fingerings 4 1 2, 4 1 2, 4 1 2, 4 1 2, 4 1 2. Dynamics include *ten.* and *Red.*.

Fifth system of musical notation for piano. The treble staff contains a melodic line with fingerings 2, 5, 1, 5, 1, 4, 1, 3, 2. The bass staff contains a supporting line with fingerings 4 1 2, 4 1 2, 4 1 2, 4 1 2, 4 1 2. Dynamics include *ten.* and *Red.*.

Sixth system of musical notation for piano. The treble staff contains a melodic line with fingerings 5, 1, 5, 1, 4, 1, 3, 2. The bass staff contains a supporting line with fingerings 4 1 2, 4 1 2, 4 1 2, 4 1 2, 4 1 2. Dynamics include *ten.* and *Red.*. The system concludes with first and second endings.

Notice. Repeat Trio to then play from the beginning of the Galop to which finishes the piece.

MY OWN.

CHARLES GALLOWAY.

Moderato. ♩ - 112.

mf

molto rit.

5 2 1 5 3 2 1 3 2 1 2 1 3 4 5

Red. *

Red. Red.

a tempo.

My darling! Thou art like the moonlight on the sea, O how I love thy

p

* Red. *

shin - ing When night draws near. My soul, my

* Red. *

soul is filled with sil - very light from thee..... How can I

keep from lov - ing thee my..... dear! Oh! bless - ed

moon - light, with - out thee I blind - ly wan - der, My heart is

dark if thou art hid a - way from me. Sweet

know, I see. Sweet

5 3 2 2 1 3 2 1

5 1 2 1 1 1

* Ped. * Red. * Red. * Ped. * Red.

moon-light of my soul, I see thee yonder And

Figured bass notation for the basso continuo line includes figures such as 3 1, 4 2, 1 4, 1 3, 2 3, 2 4, 1 2 5, and 1 4 3.

Musical score for the song "Thou, and thou dost shine for me." The score is written for voice and piano. The voice part is on a single staff, and the piano accompaniment is on two staves. The tempo is marked "a tempo." The lyrics are "thou, and thou dost shine for me." The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "rit." The piano part features complex chordal textures and arpeggiated figures.

My dar - ling!

thou art like the vio - lets in the wood, O how I love thy

sweetness As spring draws near. Thou art, thou art so ve - ry sweet and pure and

good,..... How can I keep from lov - ing thee my..... dear! Oh fragrant

1799 - 6

N. B. If this version is too difficult play as given at first verse.

blossom far from thee I sad - ly wander, There is no beau - ty where the fields are void of

thee. Oh..... blos - som of my soul thy pet - als yon - der I.....

see, I..... see, Oh..... blos som of my soul I see thee

yon - der, And thou and thou dost bloom..... for me

The song closes here. ♪

1799 - 6
Singers preferring to end with the extra Coda will omit measure marked \$ and take up coda instead

Coda.

me I see thee yon - der, I see thee yon - der, And thou dost

bloom, dost bloom for me. I see thee yon - der, I see thee

yon - der, And thou dost bloom, Dost bloom for me.

IN DREAMLAND.

VALSE CAPRICE.

Notes marked with an arrow (↓) must be struck from the wrist.

Tempo di Valse. (In waltz time.) ♩ = 80.

Cantabile (singing)

EDWARD H. BLOESER.

p (Key of E flat major.)

The first system of musical notation is in 3/4 time, key of E-flat major. It consists of a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. There are fingerings (1-5) and accents (↓) above the melody. The bass line has a steady quarter-note accompaniment. The system ends with a double bar line.

For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

The second system continues the melody and accompaniment. It features similar fingerings and accents. The bass line continues with quarter notes. The system ends with a double bar line.

ritardando (retard the time)

a tempo (resume the time)

The third system includes a tempo change. It starts with a *ritardando* marking and ends with an *a tempo* marking. The melody and accompaniment continue with the same patterns. The system ends with a double bar line.

The fourth system continues the piece. It features the same musical elements as the previous systems. The system ends with a double bar line.

The fifth system is the final system on the page. It concludes the piece with a final chord in the bass clef. The system ends with a double bar line.

Scherzando (in a light, playful manner)

Cantabile

p

rit.

pp

a tempo

Con Brio (with brilliancy and spirit)

The musical score consists of six systems of staves. The first system begins with the tempo and mood instruction *Con Brio* (with brilliancy and spirit). The notation includes various musical elements such as notes, rests, and dynamics. The first system includes a forte (*f*) dynamic and a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic. The third system includes a forte (*f*) dynamic. The fourth system includes a forte (*f*) dynamic. The fifth system includes a forte (*f*) dynamic. The sixth system includes a forte (*f*) dynamic and a piano (*p*) dynamic. The score also includes performance instructions such as *accel.* (accelerando), *rit.* (ritardando), and *crescendo*. The notation is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The score is marked with various musical notations including notes, rests, and dynamics. The first system includes a forte (*f*) dynamic and a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic. The third system includes a forte (*f*) dynamic. The fourth system includes a forte (*f*) dynamic. The fifth system includes a forte (*f*) dynamic. The sixth system includes a forte (*f*) dynamic and a piano (*p*) dynamic. The score also includes performance instructions such as *accel.* (accelerando), *rit.* (ritardando), and *crescendo*. The notation is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature.

a tempo

pp *dolcissimo* (with delicacy and sweetness)

a tempo

rit.

ppp

ppp *ppp* *ppp*

1767. 5

A GRADED COURSE OF ... Studies and Pieces.



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STUDIES AND PIECES.

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Pieces.—Merry Sleighride..... *Sidus* 35
 Katie's Favorite Schottische..... *Sidus* 35
 Papa's Waltz..... *Sidus* 35

GRADE 1 TO 1½.

STUDIES AND PIECES.

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Pieces.—Joys of Spring—Waltz..... *Sidus* 35
 Lillian Polka..... *Sidus* 35
 The Promenade—Rondo..... *Sidus* 35

GRADE 1½ TO 2.

STUDIES AND PIECES.

- Studies.**—Op. 501, twelve characteristic studies in one book [R. E.]..... *Sidus* 1 25
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 My Darling (Yorke)..... *Sidus* 35
 Child's Prattle—Rondo..... *Sidus* 35
 Bohemian Girl (Fantasia—Balfe)..... *Sidus* 35
 Il Trovatore (Fantasia—Verdi)..... *Sidus* 35
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Whoever protests against progress, whoever believes in the superiority of the antique over the modern, he may deny harmony and stick to melody. Whoever judges justly and wisely, however, must concede that music before the birth of harmony was still in a rudimentary state and incapable of producing deep emotion. The development of harmony

marks a new stage in the great mental appeal of humanity. Much diligence has been bestowed upon the study of the question whether harmony was born from melody or melody begotten by harmony. Love's labor lost! Both are descended from the mother of all, Nature. But while the wildest nations could understand melody, and were more or less capable of cultivating it, harmony was destined to spring up only in the sun of the cultural awakening of the nations, and fructified by that particular mental flucture which we designate as the Italian Renaissance.

It is quite correct when some people say: "Only application and practice are needed in order to be able to write well-sounding chords, while a beautiful singable melody is the creation of genius." But one might with the same justifiableness maintain: "One needs only a certain aptitude in order to create a mellifluous melody, while beautiful successions of chords are deeds of genius." Beautiful melodies and beautiful successions of chords are alike emanations of inspiration. And who has not often perceived that a good deal more of brain is needed for the composition of fine harmonic successions?

There are those who try to disseminate the idea that harmony is exclusively the product

of reflection, of science, and that inspiration was not needed for it. How do they explain the fact, then, that the geniuses who invent such beautiful melodies are alone and exclusively good harmonists? Why has not any learned musical schoolmaster been able to write, for instance, the *Oro Supplex* from Mozart's "Requiem," which fundamentally represents merely a succession of chords? In verity all true artists invent the beautiful chord successions as well as the beautiful melodies from their inner inspiration, from an innate desire, without any assistance from science. It is easy to say that to be able to create in every respect perfect master-work is only given to genius moving above the heights of humanity. The understanding for and appreciation of beautiful harmonic successions is likewise only possible to a public moving on the pinnacle of culture!

Whoever has a taste only for melodies does thereby silently concede that he will not take the trouble to study and learn to know the various parts of a whole in order to be able to comprehend through the detail the art-work as a whole. To declare that he could not do so, even if he wanted to, and thus to accuse him of mental incapacity, is an audacity for which I should not like to be held responsible. At any rate, such persons, together with the Orientals and the savages, form the public, which in its mental laziness impedes the progress of the world's art. They know full well that the highest and noblest of musical joys are denied them. Like the children, they are satisfied with such happiness as Santa Claus bestows upon them—Ex.

WITH regard to his own playing, Mozart lived before anybody had invented technic. He simply played as a musician, an artist. He had more ideas than all his contemporaries together; he had unlimited faculty of treating a musical idea in any way he thought suitable; he was full of music—always thinking up new things; he did not have to think them up, they flowed in upon him as he walked, as he talked, when he tried to sleep.

His fingers belonged to his brain. They were undoubtedly flexible, responsive, and expressive. Whatever the thought, those talking-fingers transformed it into sound. The result was an impression not of *playing*, but of *music*. Measured as to his speed or other qualities, he was certainly a virtuoso of his time. But, from his own stand-point, I doubt whether he did much with exercises. He was a divinely-endowed genius, whom it will be a disgrace and an irreparable loss for the musical world to forget.

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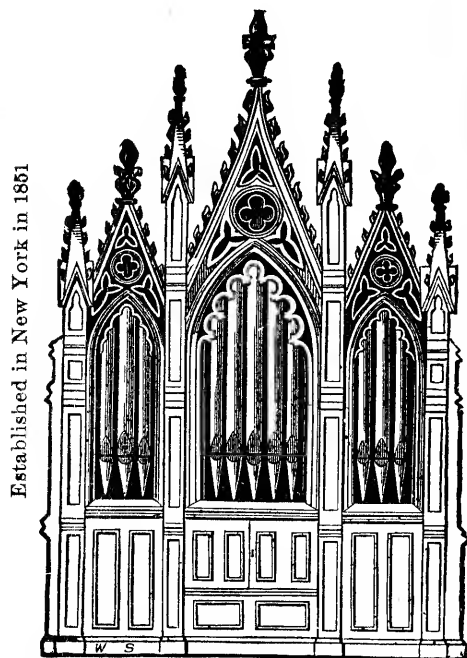
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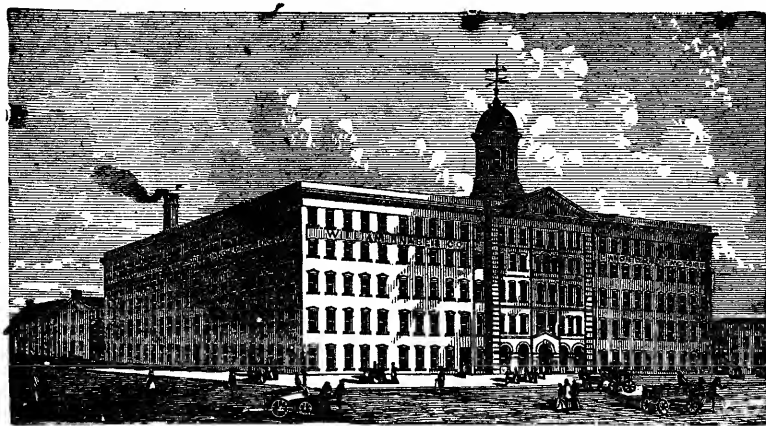
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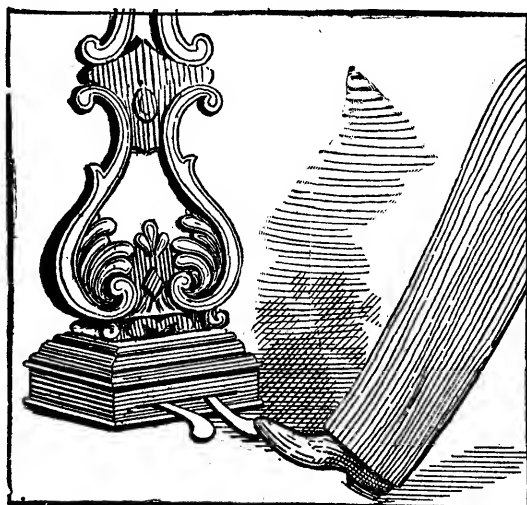
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